

NED WAYBURN'S TOWN TOPICS

PRODUCED AT

The CENTURY

MUSIC BY

HAROLD ORLOB

BOOK & LYRICS BY

HARRY B. SMITH, THOS. J. GRAY
and ROBERT B. SMITH

Price, \$2.00 net



G. SCHIRMER

NEW YORK

BOSTON

NED WAYBURN'S
TOWN TOPICS



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In Two Acts and Twenty-One Scenes

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BOOK AND LYRICS BY
HARRY B. SMITH, THOMAS J. GRAY
AND
ROBERT B. SMITH

THE MUSIC BY
HAROLD ORLOB

STAGED BY
NED WAYBURN

Musical Director
HILDING ANDERSON

G. SCHIRMER
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CAST OF CHARACTERS

BILL DAILY, hotel clerk, Mr. Harlem Bronx, and Score Card Boy	Jimmie Fox
MRS. HARLEM BRONX.....	Bessie Calla
RIP, } hotel porters, and { Give, }	John Carbrey
TIK, } Take, }	Douglas Carbrey
ROSIE CENTURY }	Dorothy Cameron
POSIE CENTURY }	Madeline Cameron
OPHELIA NICHOLS, news-counter girl, and a Benefit Fiend.....	Marie Lavarre
TIRRED TUTTLE, a gink, The Great Goatee, a magician, and Right Score, a reporter.....	Jacob P. Adler, Jr.
SHERIFF ZACK DOOLITTLE, a rural Sherlock and a Fan.....	Lew Hearn
MOLLY R. MOTION, a café canary, and Captain of the Lady Giants	Blossom Seeley
FRIITZI FLIRT, a beauty doctor, prima donna, and Madam Flair.....	Vera Michelena
FULLER HOPS, a dancing instructor, an announcer, and Jiggler, the umpire.....	Peter Page
CONSTANCE SPINNER, his assistant.....	Eileen Molyneux
HARDLY ABLE, a pupil, and Will Play, a baseball player.....	Gus Shy
STEVE HOGAN, professor of languages, the stage manager, Ward Heeler, Captain of the Home Team, and Sub- way Guard.....	Bert Leslie
DAVID DANSANT, who trips the light fantastic.....	Clifton Webb
MRS. ALBANY DAYLINE, an ambitious actress, a Voter, and Catcher of the Lady Giants.....	Trixie Friganza
CAR BONA, a vaudeville actor, baseball thug, and Ty Cobb.....	Edward Flanagan
BEN ZINE, his partner, and Hans Wagner.....	Nealy Edwards
BRIGHTON EARLY, publicity promoter for Mrs. Albany Dayline.....	Wellington Cross
FOUR KINGS OF MELODY.....	Messrs. { Kern Ellis Vickers Henderson
JENNIE, the Juggler.....	Alice Gordon
GERTIE GORGONZOLA, a "small timer".....	Mabel Elaine
DRAW M. INN, a cartoonist.....	Carl Hall
WILL ROGERS.....	Will Rogers
LILLIAN LOVE.....	Lois Josephine
SUMMER GIRL, Dryad, Spirit of Winter, a Butterfly, Little Dickie Bird.....	Miss Adelaide
SUMMER BOY, Mercury, Spring's Messenger, Tom Cat.....	Mr. Hughes
CUPID.....	Effie Allen
SPIRIT OF EVIL.....	Stafford Pemberton
MYTH.....	John Kusky
ROBIN.....	Flora Lea
LIGHTNING.....	James Templeton

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From
Ned Wayburn's
"Town Topics"

Lyrics by
Robert B. Smith

ACT I

No. 1

Opening Chorus

"The Plaza and Astor"

Music by
Harold Orlob

Allegro

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The middle staff has a bass clef and a similar key signature. The bottom staff also has a bass clef and a similar key signature. The music begins with a dynamic of *ff* (fortissimo). The melody is primarily composed of eighth-note chords, with some sixteenth-note patterns and grace notes.

Chorus of Men

TENORS

The vocal line for the Tenors starts with the lyrics "The Plaza and Astor are all ver-y well, The Belmont and". The music is in 3/4 time, with a dynamic of *f*.

BASSES

The vocal line for the Basses starts with the lyrics "The Plaza and Astor are all ver-y well, The Belmont and". The music is in 3/4 time, with a dynamic of *f*.

The vocal line continues with the lyrics "The Plaza and Astor are all ver-y well, The Belmont and". The music is in 3/4 time, with a dynamic of *f*.

Bilt - more O. K., The Ritz and St. Re - gis are
Bilt - more O. K., The Ritz and St. Re - gis are

show - y and swell, The Sa - voy all right in its way,
show - y and swell, The Sa - voy all right in its way,

— The Cla - ridge will an - swer for af - ter - noon tea, The
— The Cla - ridge will an - swer for af - ter - noon tea, The

Wal - dorf will do for a drink; But when you've seen 'em
 Wal - dorf will do for a drink; But when you've seen 'em

all, you'll a - gree with me, There is on - ly one Ho - tel de
 all, you'll a - gree with me, There is on - ly one Ho - tel de ..

Moderato

Gink! _____

Moderato

Clerk

Front! Pail of suds to twenty-three. Front!

Mister As-tor wants his key Front! Take this

guy his bill-and wait! Front! Cake of soap to twenty-eight!

Entrance of Tramp Guests

6 8 6 8

Andante eccentrico

7

Two Boys

Slow

We have just arrived up-

We have just arrived up-

on the eight ten From Buf-fa-lo, up the State,— A bunch of wear-y trav-el-ing men From

sleeping inside a freight; The meals were just a lit-tle bit shy, The berths were dust-y and

hard,— But not so hard as the foot of the guy That kicked us out in the yard. For!

Allegretto
Male Quartet
TENORS

Such is life for the trav-ling man, It's tough,you must ad-mit, it's tough!He has to do the

BASSES

Such is life for the trav-ling man, It's tough,you must ad-mit, He has to do the

Allegretto

best he can the best of it.

best And make the best of it. He's here, he's there and ev'-ry-where,His
best he can And make the best of it. He's here, he's there and ev'-ry-where,His

home is in his hat. And when the wind blows thro' his hair He some-times los-es that.

home is in his hat. And when the wind blows thro' his hair He some-times los-es that.

DANCE



Allegro Entrance of Girls



Girls

We are trot-ting a-round and tak-ing in the sights:— Go-ing to plac-es

We are trot-ting a-round and tak-ing in the sights:— Go-ing to plac-es

of renown, Do-ing the dens of Chi-na-Town Off to see the Bow-er-y, And

of renown, Do-ing the dens of Chi-na-Town Off to see the Bow-er-y, And

where the gun-men dwell,— The gangster kings and all the things The dai-ly papers tell.—

where the gun-men dwell,— The gangster kings and all the things The dai-ly papers tell.—

REFRAIN

Town Top - ics! the things we read a - bout, — They are what we would

Town Top - ics! the things we read a - bout, — They are what we would

like to see, If you will point them out. — Town Top - ics! we'll wan - der ev - ry -

like to see, If you will point them out. — Town Top - ics! we'll wan - der ev - ry -

where, We'll wan - der to the ren - dezvous In old Times Square!

where, We'll wan - der to the ren - dezvous In old Times Square!

2. Valse

Square.The Pla - za and As - tor are all ver-y well, The Belmont and Bilt-more O.

Square.The Pla - za and As - tor are all ver-y well, The Belmont and Bilt-more' O.

Chorus of Men

TENORS

The Pla - - za, As - - tor, Bel - - mont,

BASSES

The Pla - - za, As - - tor, Bel - - mont,

2. Valse

K., The Ritz and St. - Re-gis are show-y and swell, The Sa-voy all

K., The Ritz and St. - Re-gis are show-y and swell, The Sa-voy all

or the Bilt-more; The Ritz and Sa - - voy seem

or the Bilt-more; The Ritz and Sa - - voy seem

right in its way, — The Cla - ridge will an - swer for af - ter - noon tea, The
 right in its way, — The Cla - ridge will an - swer for af - ter - noon tea, The

all right in their way, And the Cla - ridge or the
 all right in their way, And the Cla - ridge or the

Wal-dorf will do for a drink; — But when you've seen 'em all, you'll a - gree with
 Wal-dorf will do for a drink; — But when you've seen 'em all, you'll a - gree with

Wal - - dorf is O. K.; But when you've seen 'em all, you'll a - gree with
 Wal - - dorf is O. K.; But when you've seen 'em all, you'll a - gree with

poco pressando

me, There is on - ly, ____ there is on - ly, ____ there is on - ly one
poco pressando
 me, There is on - ly, ____ there is on - ly, ____ there is on - ly one
poco pressando
 me, There is on - ly, ____ there is on - ly, ____ there is on - ly one
poco pressando
 me, There is on - ly, ____ there is on - ly, ____ there is on - ly one

gen - u - ine, Si - mon pure place: that's the Ho - tel de Gink! The
 gen - u - ine, Si - mon pure place: that's the Ho - tel de Gink! The
 gen - u - ine, Si - mon pure place: that's the Ho - - - tel de Gink! The
 gen - u - ine, Si - mon pure place: that's the Ho - - - tel de Gink! The

fa - mous Ho - tel, _____ the fa - mous Ho - tel _____

fa - mous Ho - tel, _____ the fa - mous Ho - tel _____

fa - mous Ho - tel, _____ the fa - mous Ho - tel _____

fa - mous Ho - tel, _____ the fa - mous Ho - tel _____

fa - mous Ho - tel, _____ the fa - mous Ho - tel _____

Allegro molto

de _____ Gink! _____

de _____ Gink! _____

de _____ Gink! _____

Allegro molto

From
Ned Wayburn's
"Town Topics"

The Keystone Glide

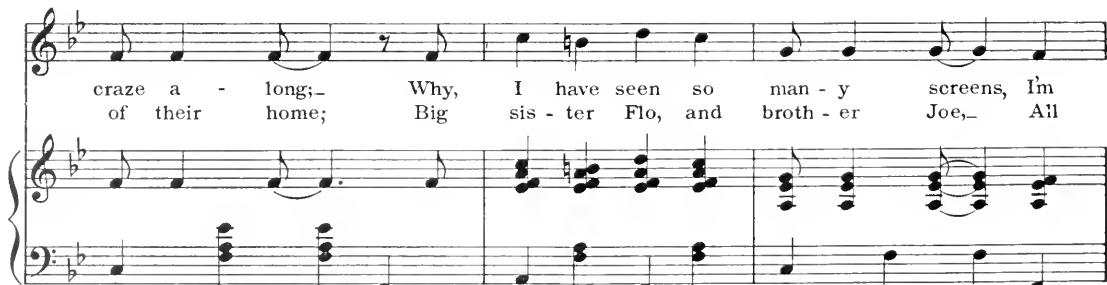
Lyrics by
Thomas J. Gray

Music by
Harold Orlob

Alla marcia (not too fast)



Ev'-ry-bod-y seems to push the
Ev'-ry-bod-y makes a thea-tre



see-ing mov-ing pic-tures in my dreams.
im - i - tate the ac-tors in each show.

Now some of them sug-gest a brand-new
Why, the kids are al-ways ask-ing Ma -

rag-time dance, Just by the way the peo-ple fall a - round and prance; I
for a dime, They're in some mov-ing pic-ture thea-tre half their time; They

have the name, it should win fame, As oth - er rags are on the wane. Now I'll
all get rough and make a bluff At do - ing all the pic-ture stuff. You

tell it to you,
must ad-mit it's true,

This is what they do:
It's in your fam - i - ly, too:

REFRAIN

The musical score consists of four staves of music in common time, key signature of one flat. The vocal part (soprano) starts with a melodic line featuring eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and bass notes. The lyrics are integrated into the music, appearing below the vocal line. The score includes three distinct sections of lyrics, each starting with a different line of the song.

Ev'ry - bod - y's fall-ing down, It's the Keystone glide, —
Fv'ry - bod - y's

roll-ing round, It's the Keystone glide; —
Those Keystone cops, all do-ing flops Just

like a lot of Hot-ten - tots, —
In the reels the ac-tors show their heels, show their

heels:
Ev'ry - bod - y's on the run In the Keystone glide, —

rit.

26155

Ev'-ry - bod - y's hav-ing fun In the Keystone glide,

Ev'-ry - bod - y tries to hide, slide; Ev'-ry - bod - y tries the wide stride;

See the folks all tak-ing bumps, Do-ing hops and fun-ny jumps! That's what people

call the Keystone glide. glide.

No.2

From
Ned Wayburn's
"Town Topics"

Idol of Eyes

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Moderato

Musical score for the first system of "Idol of Eyes". The vocal line begins with a rest followed by a melodic line. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. The lyrics "Where beauty reigns su -" are written below the vocal line.

preme, _____ How ra-diant all things seem! _____

Musical score for the second system of "Idol of Eyes". The vocal line continues with a melodic line. The piano accompaniment features eighth-note patterns in the left hand. The lyrics "How ra-diant all things seem!" are written below the vocal line.

She fas-ci-nates you, She cap-ti-vates you, You gaze at her and dream..

Musical score for the third system of "Idol of Eyes". The vocal line continues with a melodic line. The piano accompaniment features eighth-note patterns in the left hand. The lyrics "She fas-ci-nates you, She cap-ti-vates you, You gaze at her and dream.." are written below the vocal line.

De -vo - tion she com - pels, _____ *rall.*

Love lin-gers where she

Slower

dwells, _____ Beau ty en -tranc - es, Tempt - ing your glanc - es,

Weav - ing her ma - gic spell. 3

Tempo di Valse

Beau - ty's charm no pow-er can sway, She is queen of all,

At her com-mand all heart's must o - bey, Might - y is her

call. For where you see a beau-ti - ful rose, The bird in

rap - ture flies; And it's where you hear a beau-ti - ful song,

rall. a tempo

There you lin - ger, lis-ten-ing long; Where you find a beau-ti - ful girl, There you'll

a tempo

1. 2.

find the I - dol of eyes. find the I - dol of eyes.

From
Ned Wayburn's
"Town Topics"

No.3

"The old are getting younger every day"

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Moderato

The musical score consists of six staves of music. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one flat, and a common time signature. The third staff shows a bass clef, a key signature of one flat, and a common time signature. The fourth staff shows a treble clef, a key signature of one flat, and a common time signature. The fifth staff shows a bass clef, a key signature of one flat, and a common time signature. The sixth staff shows a treble clef, a key signature of one flat, and a common time signature.

When grand - pa saw his son step The fox - trot and the one - step, He

sat up on his cush - ioned Mor - ris Chair; _____ He

said that he could do it, And bet he'd beat us to it, And

then be-fore we knew it he was there. _____ He cried "Come on, my

dear-y!" And chose one young and cheer-y, And af-ter she was wear-y He kept

on, on, As frisk-y as a fai-ry, With Min-nie, Maud and

Ma-ry, He danced un-til the ver-y dawn of day. _____

REFRAIN

The old are get-ting young-er ev -'ry day, —————— The ver - y
r.h.
l.h.

grey —————— are get-ting gay, ——————
r.h.
l.h.

Where the life is bright and mer - ry ev -'ry night they roam,
r.h.

They've no use for home, sweet home; —————— Where
r.h.

ev - 'ry chick-en treads, are man - y old, The sil - ver
r.h. >

threads a - mong the gold;
r.h. >
l.h. >

Wide a-wake and frisk-y when they should be in the hay, The old are get-ting
 young - er ev - 'ry day. 1 day. 2

No.4

The Oskaloosa Pets

Lyrics by
Robert B. Smith

Music by
Harold Orlob

1. In our home town pa - pers Col - umns we would get,____ At our comic
2. Our act al - ways has 'em Fall - ing in the aisles,____ Gives the gals a

ca - pers Folks are laugh-ing yet,____ When they put our pic - tures
spa - sm, Hear them laugh-ing miles;____ We do no-thing vul - gar,

on the out-side page, —— Aunt Je-mim' and Un-cle A-mos Both a-
but our stuff all goes; —— We're so good the a-gents tell us That we'd

REFRAIN

greed that we'd be fa-mous, So we up and went up-on the stage. —— Well,
make the lead-ers jeal-ous, So they kept us do-ing pic-ture shows. ——

t.h.

did we make a hit? Thought they'd have a fit! Say, Bo, —— we par-a-

lized 'em—— In Ko-ko - mo, They loved us so. For we have gags and du-

 ets—— No one ev - er for - gets,—— And they bill us

 as the Os - ka-loo - sa pets.—— Well, pets.

From
Ned Wayburn's
"Town Topics"

No. 5

"Take it From Me"

Duet

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Slow, with rhythm

cantabile

(He) When I met you
(She) When I met you

She what did you do? — He I
He what did you do? — She I

hur - ried home to tell my folks a -
wrote my folks a - bout you in a

bout you; I raved a - way - She What did they say? He I
let - ter; I wrote that night - He What did you write? She I

told them that I could - n't do with - out you!
wrote that I would like to know you bet - ter.

My heart was won - She What had I done? He You'd
I liked your smile. He How was my style? She Oh,

giv - en me a look that went right through me!
you were quite the dap - per lit - tle chap - py. Peo-ple would wink:
Liked you a heap:

She What did they think? He They thought that something fierce had happen'd to me!
He How did you sleep? She I slept im-mense, you see I was so hap-py!

REFRAIN

Take it from me, You are all I've wait-ed for, and more, and more! —

Take it from me, You are all that I a-dore, and more, and more! —

You're my i - dea, dear, Dear, dear, dear, of what one ought to be; So

when I bring a wed-ding - ring, Well-well- well- take it from me! me! —

From
Ned Wayburn's
"Town Topics"

I'll get you yet, my Cigarette

Lyrics by
Thos. J. Gray

Music by
Harold Orlob

Tempo di Marcia

1. From Key West land so
2. All the pipes who were

far Came a big brown ci - gar To a lit - tle store one
near On the shelf, they could hear Lov-ers talk - ing as they'd

day; _____ On a shelf by him - self he was laid a -
spoon; _____ And the snuff got so rough he crept o - ver

way, And his heart was far from gay. One
near, Made them sneeze and change their tune. The

night in the place came a brand - new case, And a ro - mance
cig - a - rette blushed, the ci - gar was flushed, Tho' both knew it

start - ed to grow; To a sweet cig - a - rette, who was once his
was just a joke; But the big brown ci - gar said,"Hold up your

pet Each night he whis-pered soft and low:
head, dear, I'll soon buy the ring of smoke!"

REFRAIN

I'll get you yet, my Cig-a - rette! —

I'll strike a match with you; All these years —

— you've caused me sighs and tears, — That's what makes my smoke so

blue For you dear; Don't slip in - to an - oth-er's lip —

Un - til you have kissed mine! —

Cig - a - rette, I'll get you yet, —

You'd make life di - vine!

You'd make

life di - vine! —

a tempo

From
Ned Wayburn's
"Town Topics"

No. 8

Melody of the Century

Lyrics by
Thos. J. Gray

Music by
Harold Orlob

Not too fast

1. Mu - sic, sweet mu - sic, just chang - es with the times, — The
2. Mu - sic, all mu - sic, must come from up a - bove, — It

po - ets all know, it's a new tune for their rhymes, —
takes you and makes you as peace - ful as a dove; —

This is the Cen - tu - ry of Rag - time,
 Mu - sic brings glad - ness most as - sur - ing,

This is the life - time of drag - time;
 It has a charm so al - lur - ing;

An - y fel-low with a 'cel - lo Can make your heart beat fast;
 Each new me-ter may seem sweet - er, But this one you a - dore;

When he picks it, let us fix it So that mu-sic will last.
 Keeps you dream-ing, keeps you schem-ing: You want to hear some more...

REFRAIN

1-2. That's the tune! — It's the mel-o-dy of the Cen-tu-ry, Just

hear them croon! — It's the mel-o-dy of the Cen-tu-ry; For

syn-co-pa-tion rules each na-tion, For years and years it's charm'd your ears, — It

drives a-way your sighs and tears; Watch them sway, Ev'-ry-bod-y's sing-ing it,

Waves rag on the sea, — It's what they love; Just keep on a-drum-min' it, It's

what they want, I'll bet you're hum-min' it: (Hum)

(Hum). — That's the mel-o-dy of the Cen-tu-ry, Pin-ing whin-ing

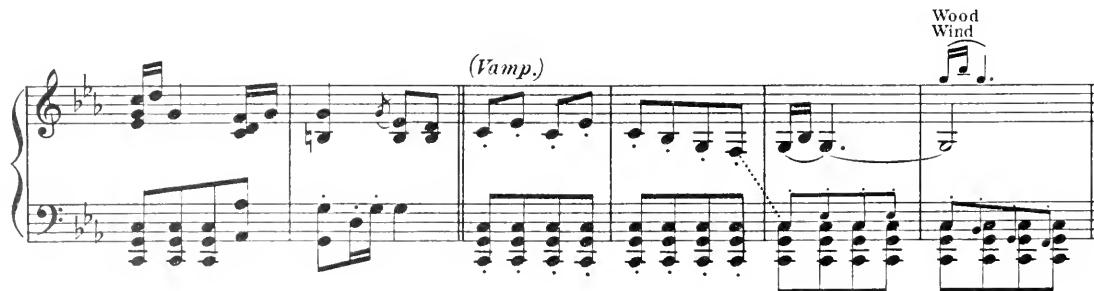
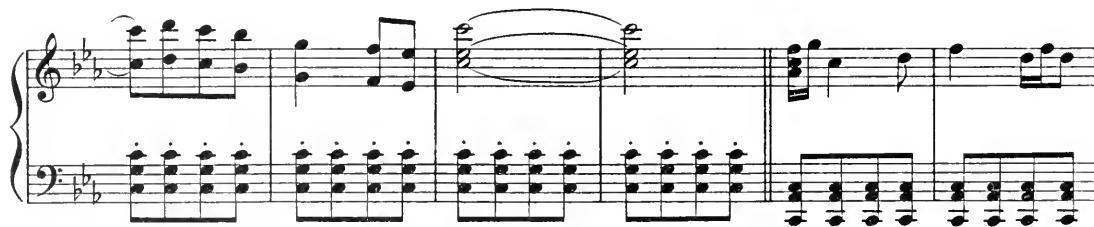
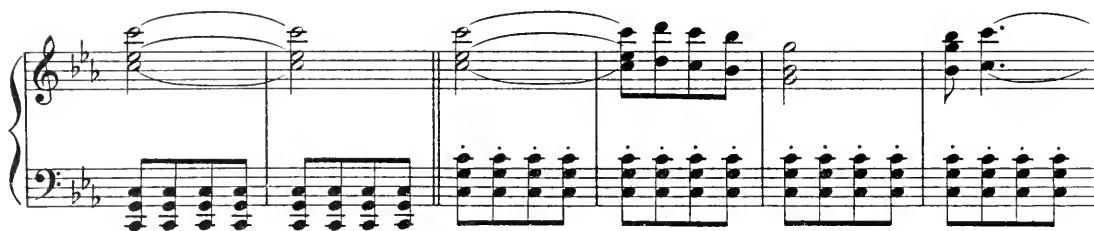
mel - o - dy. — dy. —

From
Ned Wayburn's
"Town Topics"

Heap Big Suffragette

Harold Orlob

Moderato



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When the braves went out one day to shóot the buf - fa - lo,
 Af - ter that they dressed them-selves up like a Christ-mas - tree,

legato

One old Squaw de - clared her - self for wo-men's rights, and so,
 And they shout - ed, "Our Big Chief boss, he big heap tough guy!

They got pick - led on pe - ru - na and be - gan to sing;
 Me go get some nice young chick - en, old Broad-way well see,

"Me be smart guy just like Pank-hurst, me boss ev - 'ry - thing!"
 And me knock-u-ms chick-en's block off, if she say to me:"

rit.

REFRAIN

"Squaw be heap big pol - i - cian, Squaw be Pres - i - dent,
 "Squaw she wear those new thin dress - es, pale - face see right through,

Squaw wear pants an' go to prize-fight, Squaw no live in tent.
 Squaw roll stockings down on shoe - tops; Squaw have hair bobbed too.

Squaw make big Chief do the house-work, Squaw smoke cig - ar - ette;
 Squaw spend week - end down at Long Beach, just like blonde sou - brette;

Squaw no be a boob no long - er, Heap big Suf - fra - gette!" 1
 Squaw no be a boob no long - er, Heap big Suf - fra - gette!" 2

From
Ned Wayburn's
"Town Topics"

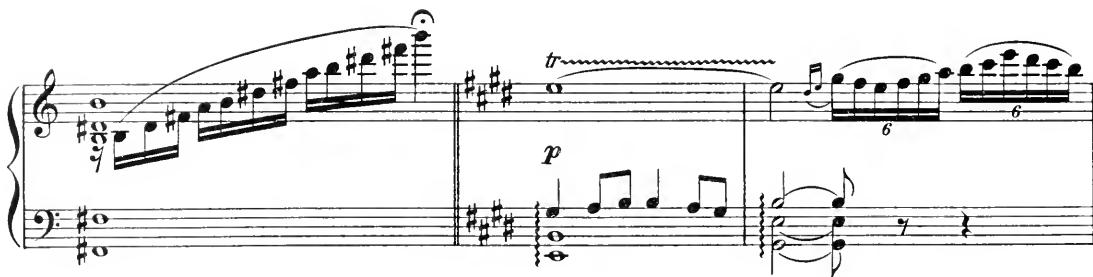
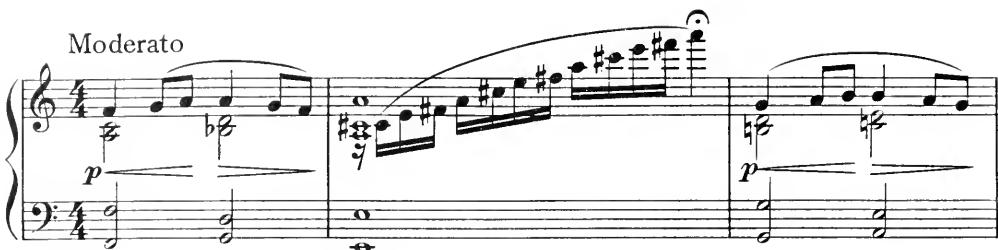
Tone - Pictures

I

Summer

Harold Orlob

Moderato



Andante moderato

A musical score for piano, consisting of four staves. The top staff is treble clef, G major, common time, dynamic *p*. The second staff is bass clef, B-flat major, common time. The third staff is treble clef, B-flat major, common time. The fourth staff is bass clef, B-flat major, common time. The music features eighth-note patterns with grace notes and slurs. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with changing harmonies. Measures 4-5 continue the melodic line. Measures 6-7 show a more complex harmonic progression. Measures 8-9 conclude the section.

The image shows a musical score for piano, consisting of five staves of music. The top two staves are in common time, while the bottom three staves switch to 4/4 time at the end. The key signature is A major (three sharps). The score includes dynamic markings such as *p*, *pp*, *Slower*, *ff*, *Moderato*, *tr.*, *f*, and *cresc.*. Performance instructions like grace notes and slurs are also present. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with activity.

6

6

cresc.

Fast

sfz

Andante moderato

pp dreamily

p

pp

cresc.

f

ff

dim.

Musical score page 50, measures 1-4. Treble and bass staves in G major (two sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score page 50, measures 5-8. Treble and bass staves in G major (two sharps). Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamic: *p*. Performance instruction: *accel.*

Musical score page 50, measures 9-12. Treble and bass staves in G major (two sharps). Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score page 50, measures 13-16. Treble and bass staves in G major (two sharps). Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *cresc.*, *sforz.*

Musical score page 50, measures 17-20. Treble and bass staves in E major (one sharp). Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth notes. Dynamics: *f*, *ffz*.

dim.
agitato
ff sostenuto
Moderato sostenuto
ff
ffz
(C) ffz

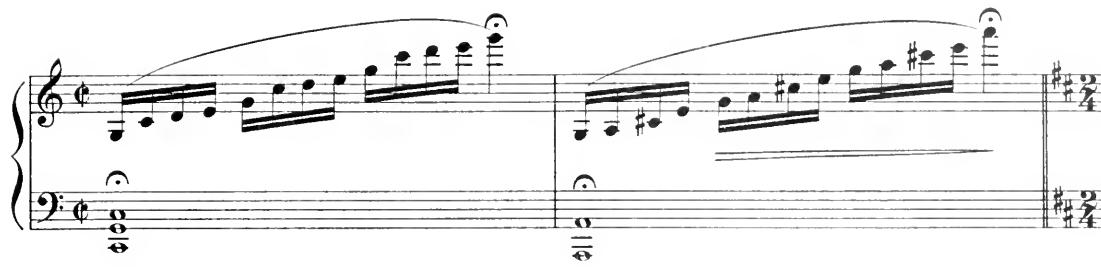
From
Ned Wayburn's
"Town Topics"

Tone-Pictures

II
Autumn

Harold Orlob

Andante moderato (Break of day)



Allegro (The Hunt)

Bacchanal

Musical score for two staves in 2/4 time, key of A major (two sharps). The top staff (treble clef) has a dynamic of *f*. The bottom staff (bass clef) consists of sustained notes. The music features eighth-note patterns and sixteenth-note figures.

Musical score for two staves in 2/4 time, key of A major (two sharps). The top staff (treble clef) starts with a dynamic of *p*. The bottom staff (bass clef) consists of sustained notes. The music includes eighth-note patterns and sixteenth-note figures.

Musical score for two staves in 2/4 time, key of A major (two sharps). The top staff (treble clef) has a dynamic of *p*. The bottom staff (bass clef) consists of sustained notes. The music features eighth-note patterns and sixteenth-note figures, with a dynamic of *ff* at the end.

Musical score for two staves in 2/4 time, key of A major (two sharps). The top staff (treble clef) starts with a dynamic of *p*. The bottom staff (bass clef) consists of sustained notes. The music includes eighth-note patterns and sixteenth-note figures.

Musical score for two staves in 2/4 time, key of A major (two sharps). The top staff (treble clef) consists of sixteenth-note patterns. The bottom staff (bass clef) consists of sustained notes. The music includes sixteenth-note patterns and eighth-note figures.

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note chords; Bass staff has sustained notes. Dynamics: **f**. Measure 2: Treble staff has sixteenth-note patterns; Bass staff has sustained notes. Measure 3: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 4: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 5: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 6: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 7: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 8: Treble staff has eighth-note chords; Bass staff has sustained notes.

Musical score for piano, two staves. Measure 9 (1.): Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 10 (2.): Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 11 (l.h. **p**): Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 12: Treble staff has eighth-note chords; Bass staff has sustained notes.

Musical score for piano, two staves. Measures 13-16: Treble staff has sixteenth-note patterns; Bass staff has sustained notes. Measure 17: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 18: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 19: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 20: Treble staff has eighth-note chords; Bass staff has sustained notes.

Musical score for piano, two staves. Measure 21: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 22: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 23: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 24: Treble staff has eighth-note chords; Bass staff has sustained notes.

Musical score for piano, two staves. Measure 25: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 26: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 27: Treble staff has eighth-note chords; Bass staff has sustained notes. Measure 28: Treble staff has eighth-note chords; Bass staff has sustained notes.

Musical score page 56, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 1: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 2: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 3: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 4: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **f**

Musical score page 56, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 5: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **ff**. Measure 6: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **ff**. Measure 7: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **ff**. Measure 8: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **cresc.**

Musical score page 56, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 9: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **v**. Measure 10: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 11: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 12: Treble staff has sixteenth-note patterns. Bass staff has a sustained note.

Musical score page 56, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 13: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Dynamic: **mf**. Measure 14: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 15: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 16: Treble staff has sixteenth-note patterns. Bass staff has a sustained note.

Musical score page 56, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 17: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 18: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 19: Treble staff has sixteenth-note patterns. Bass staff has a sustained note. Measure 20: Treble staff has sixteenth-note patterns. Bass staff has a sustained note.

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in G major (two sharps) and the bottom three are in E major (one sharp). The notation includes various note heads, stems, and bar lines. Measure numbers 1 through 10 are present above the top staff. The first staff features sixteenth-note patterns and eighth-note chords. The second staff contains eighth-note patterns and sixteenth-note chords. The third staff includes eighth-note patterns and sixteenth-note chords. The fourth staff consists of eighth-note chords. The fifth staff features eighth-note patterns and sixteenth-note chords.

Musical score page 58, measures 1-5. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *ff*. The bottom staff uses a bass clef. Both staves feature sixteenth-note patterns with various slurs and grace notes. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-5 show more complex patterns involving slurs and grace notes.

Musical score page 58, measures 6-10. The top staff continues its sixteenth-note pattern. The bottom staff introduces eighth-note patterns. Measures 7-10 show a transition with different rhythms and dynamics, including a dynamic marking of *p*.

Musical score page 58, measures 11-15. The top staff maintains its sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measures 12-15 show a continuation of the rhythmic patterns established earlier.

Musical score page 58, measures 16-20. The top staff features sixteenth-note patterns with dynamic markings of *ff*. The bottom staff shows eighth-note patterns. Measures 17-20 show a continuation of the rhythmic patterns.

Musical score page 58, measures 21-25. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measures 22-25 show a continuation of the rhythmic patterns.

Moderato

cresc.

ff

6 *6*

cresc rall.

ff

26155

Tone-Pictures

III
Winter

Harold Orlob

Allegretto

Tempo di Valse moderato

(Skating Scene)
Tempo di Valse

Piano sheet music for a skating scene in valse tempo. The music is divided into six staves, each consisting of a treble clef staff above a bass clef staff. The key signature is A major (three sharps). The first two staves show a rhythmic pattern of eighth and sixteenth notes. The third staff begins with a dynamic of *p*, followed by *f*. The fourth staff features a melodic line with grace notes. The fifth staff contains a section labeled "1." and "2." with a repeat sign. The sixth staff concludes the piece.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of one sharp (F#). The notation includes various dynamics such as *rall.*, *mf*, and *ff*. Articulation marks like short vertical strokes and dots are used throughout. The first two staves begin with eighth-note chords. The third staff starts with a forte dynamic (*ff*) followed by eighth-note chords. The fourth staff is labeled "Allegretto". The fifth staff begins with a dynamic of *mf* and *staccato*. The sixth staff concludes the page with a dynamic of *ff*.



(Double Dance)

Agitato



Andante moderato

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top staff in each column begins with a dynamic *p*. The first column is labeled "Andante moderato" and the second column is labeled "A little faster". The bottom staff of each column begins with a dynamic *cresc.*. The final staff in each column ends with a dynamic *ff*.

Musical score page 66, measures 1-4. The music is in common time (indicated by 'C') and G major (indicated by a 'G' with a sharp). The piano part consists of two staves: treble and bass. The treble staff features eighth-note chords and sixteenth-note patterns. The bass staff features eighth-note chords.

Musical score page 66, measures 5-8. The music continues in common time and G major. The piano part maintains its eighth-note and sixteenth-note patterns across both staves.

Musical score page 66, measures 9-12. The music remains in common time and G major. The piano part's rhythmic patterns continue to be varied across the two staves.

Musical score page 66, measures 13-16. The music is still in common time and G major. The piano part shows more complex patterns, including eighth-note chords and sixteenth-note runs.

(Double Dance)

Agitato

Musical score page 66, measures 17-20. The tempo is marked 'Agitato'. The music is in common time and G major. The piano part features eighth-note chords and sixteenth-note patterns.

Musical score page 66, measures 21-24. The music continues in common time and G major. The piano part's rhythmic complexity persists, with eighth-note chords and sixteenth-note patterns.

Andante moderato



A little faster



Allegro



Agitato

Musical score for piano, page 68, Agitato section. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 3/4 time. The bottom staff is in bass clef, C major (no sharps or flats), and 3/4 time. The dynamic is *f*. The music features eighth-note patterns with grace notes.

Continuation of the musical score for piano, page 68. The top staff shows a progression of chords. The bottom staff continues the eighth-note pattern with grace notes. The key signature changes to 12/8 time at the end.

(Snow Storm)

Maestoso

Musical score for piano, page 68, Maestoso section. The top staff is in treble clef, G major (two sharps), and 12/8 time. The bottom staff is in bass clef, C major (no sharps or flats), and 12/8 time. The dynamic is *ff*. The music features sixteenth-note patterns with grace notes and slurs.

Continuation of the musical score for piano, page 68. The top staff shows a series of chords. The bottom staff continues the sixteenth-note pattern with grace notes. The key signature changes to B major (one sharp) at the end.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves begin with a series of eighth-note chords. Measure 11 concludes with a repeat sign and a double bar line. Measure 12 begins with a new section of eighth-note chords, continuing from the previous measure's ending.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music begins with a series of eighth-note chords in the treble staff, followed by a measure of sixteenth-note chords. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The score consists of two measures. Measure 1 starts with a forte dynamic and includes a fermata over the first note. Measure 2 begins with a half note. The tempo is marked as "very broad".

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a series of eighth-note chords in B-flat major. Measure 12 begins with a dynamic of *sfz*, followed by eighth-note chords in G major.

From
Ned Wayburn's
"Town Topics"

Tone-Pictures

IV

Spring

Harold Orlob

Andante moderato



Musical score for piano, 6 measures. Key signature: G major (one sharp). Time signature: 6/8. Measure 1: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 3: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 4: Treble staff has sixteenth-note chords; bass staff has eighth-note chords.

Musical score for piano, 4 measures. Key signature: B major (two sharps). Time signature: 6/8. Measure 5: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 6: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 7: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 8: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Dynamic: *accel.*

Musical score for piano, 4 measures. Key signature: B major (two sharps). Time signature: 6/8. Measure 9: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 10: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 11: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 12: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Dynamic: *ff*.

Musical score for piano, 4 measures. Key signature: B major (two sharps). Time signature: 6/8. Measure 13: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 14: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 15: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 16: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Dynamic: *rit.*

Musical score for piano, 4 measures. Key signature: E major (three sharps). Time signature: 3/4. Measure 17: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Dynamic: *f*. Measure 18: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 19: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 20: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Measure 21: Treble staff has sixteenth-note chords; bass staff has eighth-note chords. Dynamic: *v*.

Musical score for piano, page 72, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics: *f*, *rall.*
- Staff 2 (Bass Clef):** Measures 1-6, key signature changes from $\text{F} \# \text{C}$ to G to A .
- Staff 3 (Treble Clef):** Measure 7, dynamic *p*, measure 8, dynamic *f*.
- Staff 4 (Bass Clef):** Measures 9-10, dynamic *f*.
- Staff 5 (Treble Clef):** Measures 11-12, dynamic *f*.
- Staff 6 (Bass Clef):** Measures 13-14, dynamic *f*.
- Staff 7 (Treble Clef):** Measures 15-16, dynamic *ff*, dynamic *rit.*, dynamic *ff very slow and f*.
- Staff 8 (Bass Clef):** Measures 17-18, dynamic *p*.

Butterfly Dance
Allegro

The sheet music consists of four systems of piano music. The first three systems are in 2/4 time, while the fourth system begins in 12/8 time. The key signature is A major (three sharps). The first system starts with a dynamic of p . The second system includes a measure with a sixteenth-note pattern followed by a fermata. The third system continues with a sixteenth-note pattern. The fourth system starts with a forte dynamic (ff) followed by a ritardando (rit.) instruction, noting that it is for the first time only, and then returns to a piano dynamic (pp). The tempo changes to Allegro at the start of the fourth system.

1. p

6

6

ff rit. (1st time only; 2d time fast) pp

1. 12. 10 Allegro 12

sfz

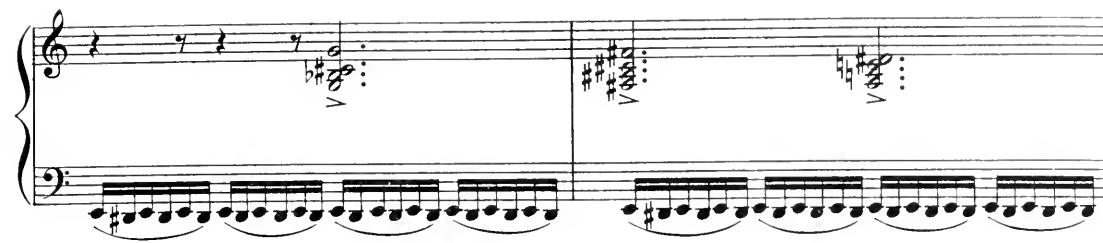
f

12

A musical score for a snare drum in 12/8 time, 2 sharps. The dynamic is marked as *mp*. The score consists of two measures of sixteenth-note patterns. Each measure contains six groups of four sixteenth notes, with a vertical bar line between the groups. Above each group of four notes is a small marking consisting of a greater-than sign (>) positioned above a diagonal line. The first measure starts with a bass clef, and the second measure starts with a treble clef. The time signature 12/8 is indicated at the beginning of both measures.

A musical score for piano, showing two staves. The top staff is treble clef and the bottom is bass clef. Measure 7 starts with a series of eighth-note chords in the treble staff, each with a fermata. Measure 8 begins with a single eighth note in the bass staff, followed by a series of eighth-note chords in the treble staff.

A musical score page showing two measures of music. The top staff is treble clef, and the bottom staff is bass clef. Measure 11 consists of six eighth-note chords in the treble and bass staves. Measure 12 begins with a single eighth note in the bass staff, followed by a sixteenth-note pattern in the treble staff.



Lightning

Plaintively

p sost.

A musical score for piano, page 10. The top staff uses a treble clef and has a key signature of one sharp. It features a dynamic marking 'fz' above the first measure. The bottom staff uses a bass clef and has a key signature of one sharp. It features a dynamic marking 'ff' above the first measure. Both staves consist of a series of eighth-note chords.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is divided into six measures by vertical bar lines. Measures 1-3 show a repeating pattern of eighth-note chords. Measures 4-6 show a similar pattern, but the bass staff includes a melodic line consisting of eighth-note pairs.

12

f

Curtain down

ff

13

14

Rainbow
Moderato sostenuto

ff Curtain up

15

16

Curtain

From
Ned Wayburn's
"Town Topics"

ACT II

No. 11

Cotton-Blossom Serenade

Music by
Harold Orlob

Lyrics by
Thos. Gray

Cot - ton-time is here now and all

Dix - ie is gray,— Dark - ies shuf - fling 'round,

See old Mam-my's grin, for all the cot - ton is in,— They are goin' to

sell ev'-ry pound!
Cant you hear the ban-jos on the lev-ee down there?

Watch those pick-a - nin-nies sway,
There's Mose and Sue— with

ban - jos there too,— Just hear the tune they play. ———

REFRAIN

That sim - ple tun - ey sort o' coon - ey

Cot - ton-blos-som ser - e - nade; Hark the spark - ey

dark - ey lay, He pets his lit - tle Dusk-y Maid, Now watch him squeeze and tease her,

Hear him strum-ming as he's hum - ming . Sweet-est song was ev-er

played: Oh Lawd - y, Lawd - y, Lawd - y! hear that

cot - ton-blos - som ser - e - nade! _____ nade! _____

No.12

From
Ned Wayburn's
"Town Topics"

"Wake up! it's Cake-walk day"

Lyrics by
Thomas J. Gray

Music by
Harold Orlob

Allegro moderato



1. Christmas is a great big day— That comes once ev'-ry year, Oh
2. New Year is a hap - py time, We ring the old year out, And



how we should cry if the fourth of Ju - ly Should fail to ap - pear! On
on La - bor Day, as we all march a-way, With joy we all shout. But



Thanks-giv - ing Day we love to eat;— But there's one day— that
Cake-walk - ers Day is time for fun— Its all great Day's rolled

can't be beat,— The day when all— get a great big treat; It's
in - to one— You see ev' - ry— mo-ther, girl and son— In

here, so cheer The birth of the Cake-walk Day.—
line, so fine, They all love a Cake-walk Day.—

REFRAIN

Wake up! Shake up! It's Cake-walk day!

Glide up! Slide up! And bom - ba - shay!

High step, low step, Fly step, slow step, Grab a gal, — be

on the go— step, Ev'-ry-bod-y here now should be gay! Come on!

Run on, and get in line! — Go on, Mis-ter

Leader, and clear the way! — Said Jas-per and Mose, old Me-

lin - da and Sam, All you dog-gone Sons of Ham, Cake up! Wake up!

It's Cake-walk Day! — 1. — 2.

From
Ned Wayburn's
"Town Topics"

No. 13

An Old-fashioned Groom and an Up-to-date Bride

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Allegretto molto moderato

p *cresc.*

mf

rit.

He

I'm what you'd call an old-fash-ion'd man, Just six - ty years too late. *And*

a tempo

p dolce

She

A musical score for a vocal solo with piano accompaniment. The vocal part is in soprano C major, 2/4 time, with lyrics: "I'm a twen-ti-eth - cen-tu-ry girl, Strict - ly up to date. ___ My He". The piano part provides harmonic support with chords and rhythmic patterns. The score includes two staves and a system of measures.

Copyright, 1915, by G. Schirmer

She
tastes are such as Grand-fa-ther had, I can't stand an-y-thing new.— And

mine de-mand each up - to - date fad: What are we going to do? —

8.....

REFRAIN

An old - fash - ion'd groom and an up - to - date bride,

p.mf

How will they live when the knot— is tied? In an old-fash-ion'd cot-tage or

up - to - date flat, He will want this way, she will want that.

Old - fash - ion'd din - ners or au - to-mat slot, Old - fash - ion'd danc - es or

up - to - date trot: Which will they cling to? Who will de - cide For this

old - fash - ion'd groom and this up - to - date bride? An up - to - date bride?

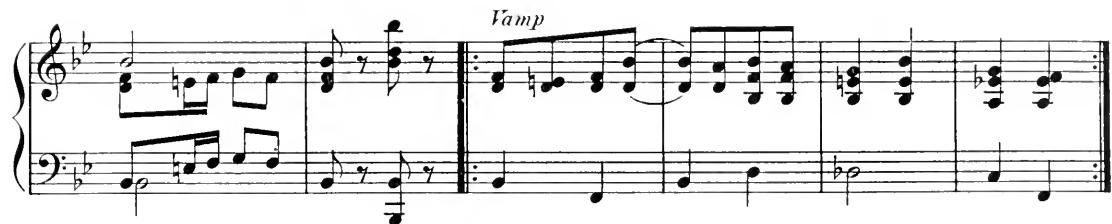
No. 14

All Full of Ginger

From
Ned Wayburn's
"Town Topics"

Lyrics by
Thos. J. Gray

Music by
Harold Orlob



fea - ture; How she keeps at it is a shame, she's game! Why,

she starts her danc - ing when the Roost - ers' crow - ing, Doesn't stop till -

- the moon goes down, Has but one no - tion, that's keep-ing in mo-

- tion, She's al - ways twirl - ing a-round. She's on the go, go,

REFRAIN

All full of gin - ger, I think she used to live on pep-per! All full of gin-

- - ger! In town no - bod - y could out-step her. To all the boys —

Danc - es shed give,— They could make noise, No-thing would liv—

— So full of gin - ger, That they all called her Miss Pa-pri - ka,

So full of gin - ger that ev'ry one in town would seek her, Two-steps, new steps,
 knows ev - 'ry trot, She could teach the Cas-tles a lot;

All full of gin - ger, so full of gin - ger, She went to Ja - mai -
 ca to live! _____ live! _____

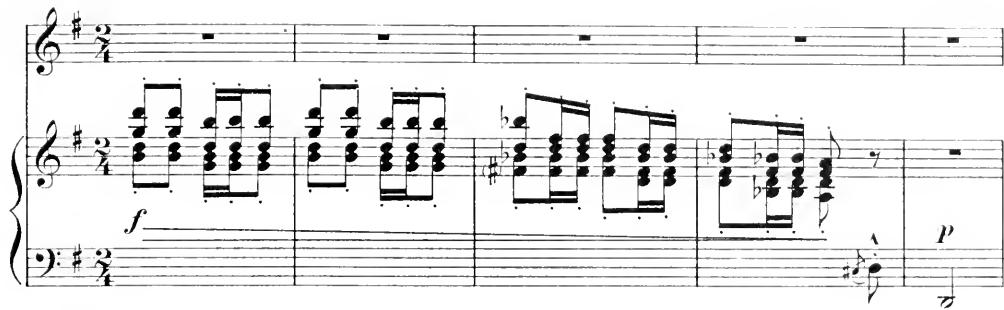
From
Ned Wayburn's
"Town Topics"

No.15

Marionettes

Lyrics by
Frank M. Stammers

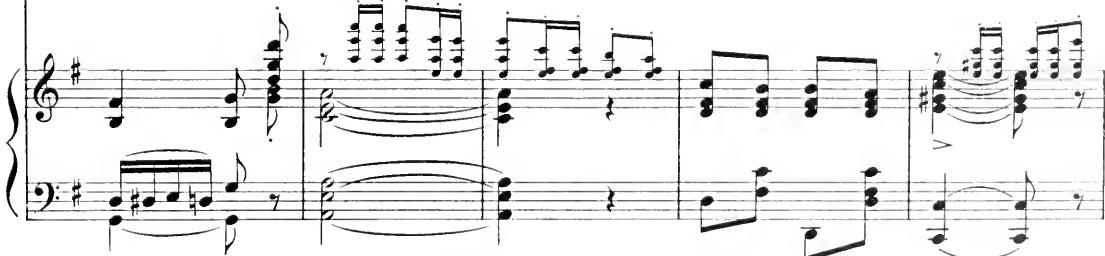
Music by
Harold Orlob



1. Shake-speare said, you know,— Cen - tu - ries a - go,— That this world was
 2. Think how ver - y near— Like toys we ap - pear,— Men are just like



one big stage;— One and all our part—
 jump - ing - jacks;— Some of them do tricks,—



Copyright, 1915, by G. Schirmer

At the era - cle start - sticks, Till the cur - tain falls at sev - enth
 Mon-keys climb - ing Oth - er ones have wood - en heads with

age. cracks. But some play parts, they think a lot and do a lot, But
 And girls are just a lot of pret - ty dol - lies, Wind them

most of us act like a stick, For we're a lot of things
 up, they'll talk and nev - er stop; A lit - tle paint and lace,

Worked by man - y strings, And an - y one can use us if they know the trick.
 En - am-eled wax face Just man - i - kins like we are in life's big toy-shop.

REFRAIN

For we are just ma-ri-o-nettes, Just

p rit.

two au-to-mat - i - cal man - i-kin pets; A smile from you, we're hap - py, But

give us a dig and we're scrap - py; To use us you pull on the string, We

work and we whis-tle, we dance and we sing, Just tick- le us here and we walk,

Touch us right here and we talk,__ Ma - ma!__ Pa - pa!__ You see we're Ma-ri-o-nettes!

DANCE

The musical score consists of five staves of music. The top staff features two vocal parts: 'Ma-ma!' and 'Pa-pa!', with the piano providing harmonic support. The lyrics 'Touch us right here and we talk,__ Ma - ma!__ Pa - pa!__ You see we're Ma-ri-o-nettes!' are written below the vocal parts. The second staff begins with a piano dynamic 'ff'. The third staff starts with a piano dynamic 'f'. The fourth staff begins with a piano dynamic 'ff'. The fifth staff concludes with a piano dynamic 'ff'.

From
Ned Wayburn's
"Town Topics"

No. 16

Put it Over

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Allegro moderato

A musical score for piano or voice. The top staff is treble clef, 2/4 time, key signature of two sharps. The bottom staff is bass clef, 2/4 time, key signature of two sharps. The music consists of six measures of rhythmic patterns.

Thir - ty thou - sand fans start to count their win-nings

Vamp

A musical score for piano or voice. The top staff is treble clef, 2/4 time, key signature of two sharps. The bottom staff is bass clef, 2/4 time, key signature of two sharps. The music consists of six measures of rhythmic patterns.

When the um - pire cries, "Play ball!" Thir - ty

A musical score for piano or voice. The top staff is treble clef, 2/4 time, key signature of two sharps. The bottom staff is bass clef, 2/4 time, key signature of two sharps. The music consists of six measures of rhythmic patterns.

thou - sand throats yell for four-teen in - nings When the score is sev - en

A musical score for piano or voice. The top staff is treble clef, 2/4 time, key signature of two sharps. The bottom staff is bass clef, 2/4 time, key signature of two sharps. The music consists of six measures of rhythmic patterns.

all. There's a man — on first,

a man on sec - ond — An - oth - er man on third; —

When might - y Mike — gets up — wed won (we

reck - oned) — From ev - 'ry side is heard: — "Put it

REFRAIN

o - ver! — All we need's an - oth - er run!" And the

um - pire cried, — "Strike one!" — "Put it

o - - ver! — Let us see what you can do!" And the

um - pire cried, — "Strike two!" — With a

mighty swing— he made the leather sing— And the

crowd set up— a howl, We saw it land—

— behind the left - field stand: But the um - pire

shout - ed, "Foul!" "Put it "Foul!"

No.17

In Time of Peace Prepare for War

From
Ned Wayburn's
"Town Topics"

Lyrics by
Robert B. Smith

Music by
Harold Orlob

Tempo di marcia maestoso

When all the fight - ing na - - tions Are peace - ful

and se - - rene, ————— And no war - - like re - -

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la - tions Are an - y where fore - seen, — When

en - voys dip - lo - mat - ic Of all the

man - y lands — Are friend - ly, dem - o -

crat - ic, En - gaged in shak - ing hands: — Then

REFRAIN

build up your ar - my _____ With

men you can't de -feat, _____

Build up your na - vy _____ With

ships that can't be beat, _____ Pro -

tect your ports with might - y forts, And

guard your na - tive shore; In time

of peace pre - pare

for war! war!



